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VOL. 42—No. 50.

SATURDAY, DECEMBER 10, 1864.

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THE LESSEE & DIRECTOR begs to announce that he has entered into arrangements for a short tournee in the Provinces, commencing the latter part of January, for which purpose he has concluded engagements with the following celebrated artists:—

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On TUESDAY, THURSDAY, and SATURDAY:

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BLACK LETTER LEGEND.

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Fighting for the crown,
Lion beat the Unicorn,
All round the town.
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Some gave them brown;
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MISS FANNY ARMYTAGE will Sing at the Concert in aid of the Royal Society of Female Musicians, Hanover Square Rooms, December 13th.

MR. SIMS REEVES will sing "THE MESSAGE," composed by BLUMENFELD, at Reigate, on Monday, December 5.

MR. FRANK ELMORE will sing "ARE THEY MEANT BUT TO DECEIVE ME;" composed by A. Reichardt. At Greenock, December 12; Hamilton, December 14.

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The rooks are cawing in the elms,
As on the very day,
That sunny morning, mother dear,
When Lucy went away;
And April's pleasant gleams have come,
And April's gentle rain;
Fresh leaves are on the vine, but when
Will Lucy come again?
The spring is as it used to be,
And all must be the same,
And yet I miss the feeling now
That always with it came.

It seems as if to me she made
The sweetness of the year;
As if I could be glad no more,
Now Lucy is not here.
A year—it seems but yesterday,
When in this very door
You stood; and she came running back
To say good-bye once more;
I hear your sob—your parting kiss—
The last fond words you said;
Ah! little did we think—one year,
And Lucy would be dead!

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ANTONIO SALIERI.

(Continued from Page 684).

From the point which is now reached in the life of Salieri, Mosel hurries on to the conclusion, epitomizing the rest into a very small space. I shall follow his example, not from a lack of matter, but because I cannot suppose others to feel my interest in the history, and because there must be somewhere a limit to an article prepared for a journal. From what has been already detailed, the reader must see that at this period, 1790, Salieri stood at the head of the living musical operatic composers of the world in the popular estimation. The greatness of Mozart's works was known to an "appreciative few," and those works were establishing themselves in their true position; but they were—the "*Entführung aus dem Serail*" excepted—on the whole, *caviare* to the generality, and the *Magic Flute*, which was the magic wand to open the popular ear to his exquisite melodies and divine harmonies, was not yet composed. Salieri, therefore, stood before the world in 1790, as Rossini did in 1830,—the acknowledged greatest living composer for the stage. The year 1790 began with a heavy blow both to Salieri and Mozart—Joseph II. died on the 20th of February. His successor was his brother, the narrow-minded, bigoted, despotic Leopold II., Grand Duke of Tuscany. It takes long to mature, adopt, and put in force any great measure of state; but the repeal of a law, the return to the old way, the re-adoption of the old policy is the work of a moment. This Leopold proved anew. The measures and general policy, which Joseph, by many years of labor and perseverance, had but fairly introduced and which were intended to make Austria an enlightened and progressive state—which curbed the insolence of its greedy, immoral and debased priesthood, reducing in number and power its everywhere swarming legions of monks, which encouraged freedom of thought and speech, improved the schools, and was building up domestic industry in all directions,—these measures, this policy were annihilated by a stroke of the pen. The man seems to have adopted as his rule of action, the maxim that whatever had pleased Joseph must for that reason be detested by Leopold. This was as true in relation to the theatre and music, as to politics and public affairs. On the 18th of March he assumed the crown—on the 15th July a writer records; "The present king has not yet been in a theatre, has had no music at home, nor has given any sign of love for music." These facts, however, the writer supposes to be owing to the pressure of public business, and that "the golden age of music would begin a new epoch, after the giant mountains of state affairs had been reduced to sand hills." As Leopold died March 1, 1792, there proved to be hardly time for the new musical epoch to open.

The accession of Leopold, however, does not seem to have had any immediate effect upon the position of Salieri, although of course, after the death of Joseph, the court theatres were closed for a time, and the Chapelmaster was for so long relieved of his duties in the orchestra. His first work of this year, 1790, appears to have been the changes made in *Tarare* for the opera in Paris. Towards the end of the preceding year, this popular work had been neglected, the leading parts given to inferior actors and singers, and finally it was withdrawn altogether, to the great loss of the treasury, and the great wrath of Beaumarchais. By February, (1790), the directors began sensibly to feel the mistake, and a deputation from them waited upon the poet, and, after admitting that the receipts of the opera house had fallen below the necessary expenses, prayed him to bring the *Tarare* again upon the stage. They however desired that the piece should close with a magnificent spectacle, the Coronation of *Tarare*, promising to employ only singers and dancers of the very first class in it. Beaumarchais at last consented to make the necessary alterations; which consisted in the addition of the new finale, and a consequent shortening of the previous acts. Impatient to draw the pecuniary benefits of the revival, the directors applied to Le Moine and Gretry to compose the new music, and thus save them from the loss of time involved in sending for it to Vienna. Whatever may have been the motive, pride, modesty, or delicacy for Salieri, the French composers refused the engagement, and Beaumarchais forced the committee to make formal application to his friend by letter. He sent a letter, with his texts to the "Coronation," and to certain other pieces which were to be introduced, in which he tells Salieri;

"You will certainly find it [the "Coronation"] in importance adequate to the position [as a new finale to the very successful *Tarare*]."

With the election of a beloved king by a liberated people, I have associated several of the grand questions with which the nation is just now busied."

These questions were, says Mosel, the marriage of ecclesiastics, the cancelling of marriages (which was brought into the piece, by the divorce of the two characters Calpigi and Spinette) and other such productions of that unhappy epoch. A letter from the committee, of June 2, 1790, and another from Beaumarchais of the 6th, urged Salieri to hasten his work and visit Paris to superintend its production, as well as bring out his new work *Castor and Pollux*, a text, however, which he did not compose. Salieri was detained in Vienna, and sent his new music to the committee. In the middle of August, Beaumarchais announced the extraordinary success of the opera in its new form.

"It was put upon the stage with astonishing pains," he says, "and enjoyed by the public as a sublime work of the musical art. You now rank, with us, at the head of all composers! The treasury of the Opera, which for a year past has received but 500 or 600 livres a night, made with *Tarare* 6540 livres at the first performance and 5400 at the second. The performers, who have this time carefully observed my maxim, to consider their singing as but a supplement to the action, have been for the first time ranked among the greatest actors of the stage, and the public cried: 'That is music! not a single fantastic note! Everything is aimed at the grand effect of the dramatic action.' What a pleasure for me, my friend, to see justice thus done you, and to hear you unanimously called the worthy successor of Gluck." In a later letter, he writes: "I repeat to you, that the French public feels the dramatic beauties of the music in *Tarare* more than ever. This is the only work that gives the Opera a profit."

Mosel is of opinion that Salieri's disgust at the principles advocated in the "Coronation of *Tarare*," was the reason why he did not go to Paris to bring it out,—a view which finds some confirmation in the fact that no copy of it was found, after the composer's death, among his music. But Salieri had other duties at this time. As chief kapellmeister, it devolved upon him to prepare and conduct the music at the various coronations of Leopold. One of the compositions composed expressly for these occasions was a grand *Te Deum*. The ceremony at Prague, where Leopold was crowned King of Bohemia, took place September 6; his election as Emperor of Germany followed on the 30th of the same month at Frankfort, a.m., and the coronation on the 6th of October; his coronation as King of Hungary, at Presburg, took place on the 15th November. In the list of Leopold's suite at Frankfort, as given in the *Kronungs-Diarium* [2 vols. folio] we read:—

K. K. Hofkapelle. (Imp. Roy. Court Chapel).

Herr Anton Salieri. I. R. Court Chapelmaster.

Herr Ignatz Umlauf, substitut.

15 Chamber musicians.

In 1791, Salieri petitioned to be relieved of the direction of the Italian Opera, with which, except during his absences in Paris and Italy, he had been charged now for four and twenty years. His prayer was granted, with the condition that he should still have charge of the sacred music in the palace chapel, and should deliver an opera annually to the stage. Joseph Weigl, a pupil of Salieri, took his place in the Opera, being appointed to that post by Leopold, as he himself said, "to honor the master through his scholar." Mosel makes the resignation of Salieri a transaction creditable to Leopold's goodness of heart;—other authorities give quite a different view of the matter. Leopold's mind was thoroughly poisoned against the managers of the imperial theatre; moreover, he intended, instead of the German Opera and the Italian Opera Buffa, to establish the Opera Seria and Ballet on a grand scale, and to put up a new house for them. Hence we read among the various remarks made by Leopold in the conversation recorded by Da Ponte, which bear upon the first point, the following:—

"Da Ponte. "Salieri, too—"

Leopold:—"It is unnecessary for you to speak of Salieri. I know him sufficiently. I know all his cabals, and those also of the Cavalieri [a prima donna of the Opera Buffa]. He is an intolerable egotist, and would like to have nothing succeed in my theatre but his operas and his favorites; he is not only your enemy, but that of all the chapel-masters, all the singers, all the Italians, and especially mine, because he knows that I see through him. I will no longer have either his Germans or himself in my theatre."

The Berlin *Mus. Wochenblatt* records in October, 1791:—

"It is said that chapelmaster Salieri has resigned, and that Cimarosa has been called to his position.

"As to the intentions of the former, nothing is yet distinctly known; but it is believed that he will fix his residence in Paris, where he has already produced three operas, in consequence of which he receives a handsome pension. Some are of opinion that the cause of his dissatisfaction lies in the proposed plan of a new court theatre, in which the boxes are to be fitted up for card playing."

Again:—

"Vienna, October 20. Chapelmaster Salieri has retired, retaining his full salary, but will for the future furnish an operetta annually to the Italian stage." To which the Editor (Reichardt) remarks in a note: "We desire to have, from some competent Viennese, the particulars in relation to this piece of news. Why is so young and excellent a composer put upon the retired list? Has a special troop for the grand Court Opera been engaged? and is this company paid so much less than the Opera Buffa formerly was, one member of which, the songstress Storace, for instance, received 1000 ducats annually?"

But the changes made by Leopold were general. Count Rosenberg, the director, gave way to Count Ugarte; Da Ponte, the poet, and the Ferraresi, prima donna, dismissed in disgrace, &c. At all events Salieri's forty-first birthday (19th August) saw him on the point of leaving that orchestra for ever, in which he so long had labored. With his departure the orchestra began to lose its excellence. In less than ten years a writer in the *Leipzig Musik Zeitung* (for June 10, 1801) could say:—

"When the worthy Salieri was chapelmaster of the Italian Opera, and Herr Scheidelein, if I mistake not, was director of the orchestra, the members were the same as now (a few excepted who may have left it), and yet the operas were executed so that the severest criticism could demand nothing more. The perfect time of all the instruments, and the precision with which all worked together were among the least of its excellencies. The voices were accompanied with extreme delicacy; every shade, to the very lightest, in the accompaniments brought out; the exact expression always hit. At that time this orchestra was indisputably one of the very first theatre orchestras in Germany, a fact admitted by every competent judge. But when Salieri had to give up his position to another, and Herr Conti became leader, the orchestra sank by degrees, until it fell to the point where it now stands. The fault must therefore lie not in its members, but rather in its leaders."

During this year (1791), when Mozart, discouraged and disheartened in his career as operatic composer, sought the appointment of successor to Hofmann, as chapelmaster in St. Stephen's church, and gladly accepted the order of the buffoon Schikaneder to compose the *Magic Flute*, and of the authorities of Prague to compose *Titus*, which two works he just lived to complete with young Süßmayer's aid, Salieri, though politely disgraced by his Emperor and set aside, was receiving orders for operas from various quarters. Beaumarchais and the directors of the Grand Opéra still continued to urge him to come to Paris, and a new text, *La Princesse de Babylone*, by Martin, was put into his hands. The turn which the Revolution took there, however, prevented the composer from accepting the invitation. Mazzola, the poet at Dresden, promised very soon to make such changes in the text of *L'Isola capricciosa*, as the composer desired, offered him again *Il Poeta ridicolo*, and informed him that *Azur* had met with such a success in Dresden, "that every other opera, however beautiful, seemed weak when compared with this." Still another text was sent him from Padua, *Alessio*, by Sografi, of which, however, nothing came.

At one o'clock in the night of Dec. 4-5, 1791, Mozart died. At 3 P.M. of the 6th, the funeral ceremony took place in the cross chapel, in the North transept of St. Stephen's church. Salieri was one of the few who were present, in spite of a terrible storm with rain and sleet. Whether he was one of those who went with the remains to the city gate, but there turned back appalled by the rage of the storm sweeping across the broad open glacis, does not appear. Seventeen years later (1808) appeared the second edition of Niemtschek's short biography of Mozart, in which (p. 81) the following anecdote is given:—

"A still living, and not undistinguished composer in Vienna,"—Salieri is said to be meant, remarks Jahn—"said to another, when Mozart died, with much truth and justice: 'It is indeed sad, the loss

of so great a genius; but well for us that he is dead; for had he lived longer, verily, the world would not have given us another bit of bread for our compositions!'"

Whether the anecdote be authentic, especially whether Salieri really is meant, certainly admits of doubt. But as years went on and the Italian saw the works of his rival growing in the public estimation, until they were put by the whole musical world at the head of all operas, and their influence was felt in all schools of operatic composition; when he saw *Don Juan* and *Figaro's Marriage* everywhere on the stage, while his own works, which had so surpassed them in immediate success, had become partially forgotten, it is true a feeling of bitterness grew up in the heart of the old man, which, in private circles, in his last years, found vent in words.

To be continued.

ROYAL ENGLISH OPERA.

(Times—Dec. 5.)

If full houses and loud applause may be accepted as warrant, Mr. J. L. Hatton's new opera is successful. To put any value on the demonstrations of a first night would be to ignore that of which every one, however slightly initiated in the mysteries of the modern stage, is well aware. That we have no "claque," similar to those organized bodies on the existence of which we are so prone to twit our French friends, is true; but we have what is far more efficient, in armies of volunteers, who act *impromptu* and with boisterous enthusiasm, as occasion offers. English opera, more than any other kind of entertainment, is stimulated by the exertions of these irregular corps; and thus it is impossible to know for some time after the production of a new work whether it is likely to attract the public or the contrary. We are told by all parties, except those immediately interested, that *Helvellyn* was not a success; and yet its earlier representations were attended by the very same signs which would lead people to believe that *Rose, or Love's Ransom*, was a triumph. There is certainly no comparison between the two operas, as works of art, any more than between a colossus and a pigmy; but a giant may be occasionally a dull fellow, while a dwarf may be habitually a lively one. That *Helvellyn* is a somewhat cumbrous musical structure, despite its many excellent qualities, is the prevalent opinion; but this need not dishearten Mr. Macfarren. *Dormiat aliquando Homerus*; and why not the composer of *Robin Hood*? Time will show whether *Rose, or Love's Ransom*, the music of which is as light and in places trivial as much of that of *Helvellyn* is elaborate, has any better chance of taking a permanent position.

Luckily for Mr. Hatton, the opera of *Le Val d'Andorre*, composed about 16 years ago, and from M. St. George's share in which Mr. Sutherland Edwards has borrowed the materials for his very neatly constructed and admirably-written libretto, is unfamiliar to the great majority of amateurs in this country; for though it was produced by Mr. Mitchell at the St. James's Theatre the year after its appearance at the Opéra Comique, and though (in 1850) Mr. Maddox brought out an English version at the Princess's, it may be safely conjectured that not a phrase of the late Halévy's music—his best none the less—has fixed itself in the public ear so as to be recognizable at the present time. A comparison of the two scores would hardly be to the advantage of the English musician, whose pretty part-songs and ballads—to say nothing of the songs published under the Bohemian pseudonyms of "Czapiek," or of the music furnished for Mr. Charles Kean's magnificent Shakspearian revivals—have made him popular, but whose earlier opera, *Pascal Bruno*, originally produced at Vienna, for Staudigl, many years since, has found no place in the land of his birth, and whose cantata entitled *Robin Hood*, so well received at the Bradford Festival of 1856, has been long (perhaps undeservedly) forgotten. Whereas in the *Val d'Andorre* the locality which gives its name to the piece is suggested as continually by the music as by every one of the details of the drama, in *Rose, or Love's Ransom*, no attempt at what is termed "local coloring" has been ventured on either by composer or librettist. The action of the piece has been simplified at the expense of picturesqueness, while one or two of the characters that figure in the French opera are altogether omitted. The *Val d'Andorre* belongs by the elementary features of its story to the same class of work as *La Gazza Ladra* and *La Sonnambula*. These operas, with others of the same type, are grounded on the trials of a young girl who, first presented to us in her native innocence, is afterwards made to suffer during about an act and a half under a false accusation, and only at the very last moment, by some happy stroke of fortune, is saved from death—or, in a poetic sense, still worse, from the mortification of seeing her lover give his hand to her rival. The theme is good for operatic purposes, because simple, striking, and scarcely admitting of such treatment as to be otherwise than intelligible even to the most indifferent

looker-on. In the *Val d'Andorre*, the heroine no doubt commits a fault which only an indulgent moralist with a lively sympathy for female youth and prettiness would be easily disposed to pardon. But love rules the stage even more despotically than it does "the court, the camp, the grove," and according to stage ethics an offence perpetrated in the cause of love is hardly an offence at all,—which may explain how it came to pass that an adaptation of the *Val d'Andorre*, without music, produced some years ago at the Strand Theatre, was called *Honesty is the Best Policy*. This title, to ordinary minds, did not seem appropriate, seeing that the heroine of the play saved her lover by committing an act of theft; and that, moreover, had she cultivated "honesty" and not stolen the money wanted for his ransom, her "policy" would scarcely have been "the best," inasmuch as she would have lost him. In Halévy's opera, Rose saves her lover, Stephen, from being carried off to the army, by purchasing a substitute with money borrowed from one Thérèse, who has not been consulted as to her disposition to lend it. Rose's sole excuse lies, first in her being in love, and therefore (operatically) irresponsible, secondly in the belief that she will be able to restore the borrowed sum without delay. She counts upon receiving from her guardian, an eccentric old vagrant named Jacques, an amount sufficient to enable her to repay what she has borrowed without leave from Thérèse's desk. But Jacques, meanwhile, has himself been robbed, and is thus not in a position to give Rose the sum he had promised her for a dowry and with which the poor girl herself intended to buy off Stephen. Hence general confusion, with accusations, retaliations, protestations, recriminations, and all the conventional materials for a bustling dramatic *finale*. The interval between the second and third acts allows Thérèse leisure to repent her unnatural behaviour in complaining of having been robbed; and ultimately, although, in common with all the other ladies in the piece, she is herself enamoured of Stephen (who ought to have been saved by a general subscription), she withdraws the charge she has preferred against the unhappy Rose. Almost at the same moment the thief who has robbed old Jacques (a wretch who does not appear to have been in love, and was probably impelled to crime by the lower motive of hunger) being discovered, the accounts of the little community can be regulated without the intervention of police. The vulgar thief, after being well tortured (the time of the action is Louis XV.), is probably hanged; while pretty little peccant Rose is extolled for her beauty and her virtue. Besides Rose, Stephen, Thérèse and Jacques, the *dramatis personæ* include a rustic coquette, named Georgette, who, at the beginning of the second act is wedded to a village poltroon called Blancbec. Blancbec's chief object is to avoid the conscription, which only falls on bachelors, and in the first scene of the opera we find him hesitating between the annoyances of marriage and the terrors of war—cowardice, however prevailing. This incident is not obtained from the *Val d'Andorre*; nor is the conclusion of the first act, where Stephen, having drawn the fatal number, resolves to seek refuge from military despotism, in the mountains, and thus becomes a deserter. In the opening of the second act, moreover, a part-song is introduced, with a view doubtless to Mr. Hatton's acknowledged competency in that direction, and for which there is no parallel situation in the French opera. In the third act there are still further variations from the original; and nothing whatever is hinted about the relations ship which proves Rose the offspring of an indiscretion committed by Thérèse in early life. Indeed, the libretto has been very materially recast to suit the requirements of the English composer, who in turn has done his part to meet the peculiarities of his English singers, and produced music as unlike that of the *Val d'Andorre* as one description of music can possibly be unlike another. More than this, Mr. Hatton has provided two of them with ballads which have no conceivable bearing on the rest; but neither for the words of Thérèse's sudden apostrophe to the beauties of her native valley, nor for those of the homely old Jacques on the uncertainty of human calculations, is Mr. Sutherland Edwards responsible, they having been contributed, as the printed book informs us, by Mr. Montem Smith (the well-known concert singer).

Though nowhere startlingly original, and indeed, conjuring up frequent "reminiscences," more or less lively, of themes that have been heard before, the music of Mr. Hatton is fluent, agreeable, often ingenious, and nearly always to the purpose. Where commonplace, it is commonplace with a good will—hearty commonplace, like the words of a facile orator, who utters the first thoughts that come uppermost with such complacent glibness and imperturbable self-possession that his hearers have neither the time nor the inclination to examine the worth of them, or to decide whether they are anything better than platitudes. Occasionally Mr. Hatton rises above this elsewhere uniform level, and shows both ambition and skill. Take for instance the quartet in Act 1, "Learned wizard," the trio in Act 2, "Hail to the fair Thérèse," the round in the *finale* to the same Act ("Dear Rose, with thy pure breath"), and the air for Rose, "Oh blessed sleep" (Act 3), with a remarkably well-contrived accompaniment, all of which are dramatic, effective, and

in keeping—good music, in short, however considered. The choral part-song, "Dear Georgette" (Act 2)—otherwise, if not very new, extremely pleasing—is spoiled by the roudades for Rose in the last part; and here we may say at once that Mr. Hatton has given music to his heroine, a village servant, so full of florid passages, and those not always elegant, that the character is entirely swamped. It must be borne in mind that the "*fleuriture*," as they are illogically termed, to which the representatives of Rossini's Ninetta and Bellini's Amina have accustomed us, are not Rossini's and Bellini's, but interpolations of the singers, who for beautiful flowing melody substitute wild unmeaning flourishes; but Mr. Hatton has purposely thus composed for his simple heroine; and what with his own brilliant traits and the still more brilliant cadences added by Madame Lemmens-Sherrington, we have but few intervals of repose. Yet how exquisitely Madame Sherrington can sing a plain ballad is shown in this very opera. Her delivery of the pretty little air,—

"Gentle flower, canst thou tell
If my loved one loves me well?"—

—the words of which, by the way, are as graceful and finished as they are unaffected—is absolute perfection. No wonder that a spontaneous "encore" is the result. There is yet another good ballad—that in which Stephen deplores the impending fate of Rose—"Farewell, farewell, my mountain life." So well, too, with such genuine taste and feeling does Mr. Perron (whose performance in *Love's Ransom* has raised him a step in public esteem) give this, that to have to sing it twice is a matter of course. The ballad of Jacques ("The years roll on"), though sung with Mr. Weiss's accustomed skill, and that allotted to Thérèse ("My own native vale"), of which Miss Poole makes all that could readily be made, are less attractive. These are the songs already alluded to, and for which words were furnished by Mr. Montem Smith. Nor can we speak in very high terms of the air of the recruiting captain (Mr. Ainsley Cook), or of the opening *scène* for Jacques (Mr. Weiss), neither of which characters are stamped with the musical significance their dramatic individualities might have warranted. The air assigned to the vacillating Blancbec (Mr. H. Corri), "I always feared a married life," is far better, and has a genial smack of the old English flavour. The solo for Georgette (Madame Weiss), "With regal honours crowned," which forms part of the introduction, is pretty, but somewhat *fade*. There is a certain "go" in parts of the second and most important *finale*; but the choral writing generally is of no great moment, and least of all in the introduction ("Gaily singing, gaily dancing"), the trite theme of which, nevertheless, the composer has thought worthy of repeating at the end of his last *finale*. The overture is spirited if nothing more; but of richness or even brilliancy of colour Mr. Hatton's orchestration presents but few examples. That the execution would be all that was desirable might have been reckoned on in advance; the able and diligent cooperation of Mr. Alfred Mellon was enough to ensure it. Indeed, although no large expense seems to have been incurred by the "*mise en scène*" of *Love's Ransom*, the general performance is thoroughly efficient. The opening of the second act is greatly enlivened by a *ballet divertissement*, in which Mdlles. Bonfanti and Duchateau dance with much vigour, and are applauded with still more. That the new work may prove a real success is to be wished, for certainly the directors of the "English Opera Company (Limited)" have shown no lack of spirit and liberality since the commencement of their enterprise. Two original works produced within so short a space of time, and so satisfactorily, is, we believe, without precedent.

On Saturday night *Rose, or Love's Ransom*, was preceded by Mr. Benedict's one-act operetta, *The Bride of Song* (libretto by Mr. Henry Farnie), which was originally brought out in May last, at the concert of Madame Louisa Vinning (Hanover-square Rooms). In its new shape—that is, with orchestral accompaniments in lieu of pianoforte, and an added chorus of soldiers—this fresh and elegant composition, the finished *opusculum* of a genuine master, afforded the highest possible satisfaction, the spoken dialogue while rendering it fully intelligible, materially enhancing its dramatic interest. The characters were thus distributed—Renée, Miss Thirlwall; Beatrix, Madame Fanny Huddart; Adelbert, Mr. Henry Haigh; and Hannibal, Mr. Alberto Laurence. Beyond this, and the statement that the operetta was received with hearty applause, four pieces being encored and the principal singers and the composer called at the end (the stereotyped incidents of a first performance), no more need be said just now. *The Bride of Song* cannot be dismissed in a paragraph; and, meanwhile, the directors may be congratulated on the acquisition of so charming a "*leer de rieu*."

To-night the English version of *Il Trovatore* will present the new tenor, Mr. Charles Adams, who is steadily and legitimately gaining ground, in a third character, and Mdlle. Martorelle, whose Amina has been viewed with such unanimous favour, in a second. Mr. Hatton's opera (preceded by *The Bride of Song*) and Mr. Macfarren's *Helv'lya* are to fill up the other nights of the week. A new opera by Mr. George Osborne is said to be in rehearsal.

THE LATE BIRMINGHAM FESTIVAL.

A meeting of the Birmingham Musical Festival Committee, 1864, was held yesterday in the Committee Room at the Town Hall. Mr. J. O. Mason presided; and there were also present Messrs. J. W. Beale, C. R. Cope, H. Elwell, J. C. Cohen, T. B. Wright, H. Luckcock, B. Hall, J. T. Bunce, W. B. Briggs, M. Hickman, C. T. Parsons, T. Kenrick, Harding, J. Hinks, and H. Howell (secretary). The following letter of apology for absence was read from the president, the Earl of Lichfield:—"Shugborough, December 4, 1864. Dear Colonel Mason, I am sorry to say that in consequence of the short notice I have received I have been unable to make such arrangements as will enable me to attend the meeting of the Festival Committee at Birmingham to-morrow. This I much regret, more especially as I see you intend to propose some recognition of Mr. Costa's invaluable services. I can only say that it will be a pleasure to me to co-operate with the committee in any steps they may decide upon with this object in view. Yours truly, LICHFIELD." Letters of apology were also read from Messrs. W. Sharp, R. Peyton, jun., C. Ratcliff, W. Ledsam, W. H. Dawes, T. Harrison, and Bragg. The Chairman then presented and read a report from the Orchestral Committee, and an abstract of the accounts, which were as follows:—

"The Orchestral Committee have now the pleasure to submit the detailed audited accounts of the recent triennial festival, showing a balance of receipts, after payment of expenses, amounting to £5,256 14s. 2d., of which the sum of £5,000 has been already paid to the funds of the General Hospital. From the analytical statement so carefully prepared by the zealous superintendent of the ticket department, Mr. Hickman, it will be observed that on this occasion there has been a very important increase in the sale of tickets for secured seats, as out of the total amount received from the sale of all descriptions of tickets, viz., £11,389 0s. 6d., the proportion applicable to the unreserved class is only £1,820 16s. This result is highly gratifying, and is corroborative of the opinion expressed by the Orchestral Committee in their report on the results of the meeting of 1861, when they pointed out 'that the increase in the sale of tickets for secured seats at one guinea and fifteen shillings each, for the morning and evening performances, was indicative of the growing interest taken by the musical public at large in the festivals. The following statement shows the amounts received respectively from the sale of all classes of tickets and from donations at the last seven festivals:—

	Tickets.	Donations.
1846	£9,390 5 6	£1,878 17 4
1849	8,437 2 6	1,560 6 0
1852	9,075 2 5	2,220 4 4
1855	10,335 6 8	1,999 14 5
1858	8,634 10 0	2,159 9 11
1861	9,301 6 0	1,842 4 2
1864	11,389 0 6	1,932 0 3

"From the foregoing returns it is apparent that the pecuniary success of the recent triennial celebration is to be found in the attraction presented by the excellence of the scheme of the performances, and its acceptance in so pointed a manner by the public; it is, therefore, an encouragement to persevere in the same line of policy on future occasions. It is likewise a matter of congratulation that the decision of the committee to give an oratorio on the last evening of the festival has for the second time been so successful, inasmuch as the large sum of £1,424 10s. was added to the gross receipts by the performance of *Eljah*, and, under these circumstances, it appears to be most important that this arrangement as to the disposal of Friday evening should be adhered to hereafter. Turning to the other side of the account, it will be observed on a comparison of the present expenditure with that of 1861, in some items there is an increase, and on others a decrease, there being, however, a larger outlay by £231 1s. 9d. This is to be accounted for by the additional expenses incurred in the production of so many new works, which necessitated the purchase of music, and made an extra band rehearsal in London imperative. The former outlay, however, is not lost to the hospital, as the chorus parts of two oratorios, one mass, and two cantatas have been added to the festival library, which now contains a large and valuable collection of music, available for practice by the choir during the intervening triennial period. The sum of £165 has also been laid out on the organ. The repairs and alterations represented by this amount having been deemed essential by the trustees, the work was contracted for by Messrs. Lill & Son, and it is now on the point of completion. Further improvements in accordance with those now customary in the construction of new organs have been suggested by competent authorities as very desirable, so as to keep up the reputation and increase the fame of our noble instrument; but, as these will involve a further outlay of £600., the Orchestral Committee do not feel justified in the present

state of the Hospital finances in advising so large an amount being appropriated to carrying out all the recommendations included in this proposed expenditure, although they would gladly see a portion of them undertaken with a view to the remainder being apportioned to the festival of 1867. The Orchestral Committee are of opinion that this subject should be taken up by the trustees, as it is very desirable for the interests of the Hospital (of which the organ is the property) that its prestige as one of the finest instruments known should be maintained, and this cannot be done unless the recognised improvements of the day are from time to time made in the instrument. Before, however, anything is decided upon, it appears desirable some communication should take place with the committee of the council who have the care of the Town Hall, respecting the recess in which the organ is placed. With reference to the other items of expenditure embraced in the account, it is to be remarked that the charges under the head of advertising have decreased, and it is hoped a further diminution in this item may still be practicable. Reductions have also been effected in some other details; but it is felt that the festival cannot be kept up to its present high standard of excellence in all its details, without incurring an approximate outlay of the nature and aggregate amount of that now submitted to you. In conclusion, the Orchestral Committee congratulate you on the brilliant success of the festival of 1864, to the achievement of which Mr. Costa, both as composer and conductor, has so largely contributed. The introduction of new works into the programme by composers of merit appears to be appreciated, and must therefore be considered as a judicious and sound policy. So long as this is adhered to, and that the varied details of so great an undertaking are conceived and executed in all their details in the same spirit as was observable on this recent occasion, there can be no fear as to the results, or that the Birmingham Festival will continue to have accorded to it, by the concurrent testimony of those competent to form an opinion, the distinction of being the most complete and perfect musical celebration in the world."

To cash received from sale of tickets (as per analytic statement	£11,389 0 6
To ditto from sale of schemes	350 0 0
To ditto from donations and collections during the Festival	£1,336 1 3
To ditto after the Festival	595 19 0
	1,932 0 3
To ditto from sundry receipts, viz., Money taken at the doors, passes, &c.	106 9 1
	£13,777 9 10
To Balance, being surplus receipts over expenditure	£5,256 14 2
By Payments to performers, viz.—	
Principals	£2,078 5 0
Orchestra	2,381 10 0
Chorus	1,248 7 0
	£5,658 2 0
Sundries	2,862 13 8
Total expenses	8,520 15 8
By balance carried down	5,256 14 2
	£13,777 9 10

1864.		
Sept. 16.	By cheque to the General Hospital	3,000 0 0
Oct. 14.	By ditto	2,000 0 0
Dec. 9.	By ditto	256 14 2
		£5,256 14 2

The only point in the report upon which Mr. Mason made any remarks was the proposed improvements in the organ. Messrs. Hill and Son were, he said, now making alterations which would cost 100l., and he himself had authorised the addition of an 8ft. gamba in the great organ. While, however, the Orchestral Committee considered the suggested improvements were highly desirable, yet, as they would involve an outlay of 600l., they did not see their way to obtain the money. They had, therefore, decided to refer the matter to the trustees, to advise and consult with the weekly board of the Hospital whether they would be willing to incur this expense, or any part of it, prior to the festival of 1867. The chairman then moved the adoption of the report and the statement of accounts. The motion was seconded by Mr. H. Luckcock, and unanimously adopted.

The chairman then read a circular which he, as chairman of the Festival Committee, had sent out, inviting the attention of the committee to a proposal for presenting a testimonial to Mr. Costa, in recognition of his disinterestedness in presenting his oratorio, *Naaman*, to the General Hospital, and of the continued zeal and unabated energy with which he conducts the festivals. In commending the subject to the attention of the meeting, the chairman remarked that he perhaps could speak more fully than any other gentleman present of the zeal and indefatigable manner in which Mr. Costa worked out the immense details of their festivals. The enormous mass of work which devolved upon Mr. Costa could not be generally known, nor the immense labor which he gave to keep up the character of their festival as the first musical gathering in the world. Referring to the success which had attended the production of Mr. Costa's new oratorio, *Naaman*, at the recent festival, the chairman said he felt they ought not to take advantage of the composer's generosity, but should do something to testify to him that they appreciate any work he may place at their disposal for performance, particularly after the successful production of *Naaman*. Upwards of 2000 persons attended that performance, the *Messiah* being the only oratorio that surpassed it in numerical attraction. Of the way in which *Naaman* was received it was not necessary for him to speak, as all of them were present, and entered into the feelings expressed on that occasion. With respect to the composition of the work, he could say, from his own knowledge, that Mr. Costa was engaged upon it for two years, during which time he labored at it most assiduously, and denied himself in a variety of ways. Under these circumstances, and considering also the great assistance Mr. Costa had always afforded them in carrying out their festivals, he felt that they ought to mark their appreciation of his services. Although on a prior occasion they had done something similar, he thought another opportunity now presented itself when they might show, not only to Mr. Costa, but to others who should follow in his course, that the committee of the Birmingham Festival are not unmindful of services so well rendered, and so calculated to advance the musical profession and the art generally. The chairman concluded by inviting the gentlemen present to express themselves upon the proposal.

Mr. J. W. Beale endorsed all that had been said by the chairman, and moved the following resolution:—

"That the suggestion contained in the letter of the Chairman, for presenting to Mr. Costa a testimonial to mark the continued appreciation entertained by this committee of his valuable and zealous services in connection with the Birmingham Musical Festival, and more especially to commemorate the successful performance of his oratorio, *Naaman*, be adopted, and that a subscription be entered into to accomplish this object, and that the subscribers to the Hospital, and others interested in the success of the Birmingham Musical Festival, be invited to co-operate."

Mr. Elwell seconded the resolution, which was immediately adopted. The Chairman said he had spoken to Messrs. Elkington as to the best form which such a testimonial should take, and one of their designers had produced a drawing for a shield, which he (Mr. Mason) now presented to the meeting. It was called the "Naaman Shield," and would contain, in bas-relief, a number of incidents connected with the story upon which the oratorio is founded. First, there was the mantle of Elijah falling upon Elijah; second, the triumphal arrival of Naaman, and his reception by his wife; third, the raising of the widow's son; fourth, embodying the words of the text, "Thus said Elijah: go, wash in Jordan's tide;" and fifth, which forms the centre of the shield, and is the climax of the oratorio, "Go in peace." In the conversation which followed, the meeting was unanimously in favor of raising a testimonial, but they thought the nature of it must depend upon the amount of funds subscribed, and the wishes of the subscribers. Resolutions were then passed empowering the Orchestral Committee to carry out the foregoing resolution, and requesting Mr. Elwell to act as treasurer. A vote of thanks to the Chairman closed the meeting.

AUCKLAND (New Zealand).—A concert has been given by the Auckland Harmonic Society, in which the chief attraction was Professor Sterndale Bennett's *May Queen*. M. Joseph Brown—formerly organist of Trinity Church, Windsor, England—was the conductor; M. J. Beale, formerly of Reading, the *chef d'orchestra*, and his daughter accompanist at the pianoforte.

MILAN.

(From our own Correspondent.)

The season at the Teatro Canobbiano came to a close last week, and on the whole has been a pretty successful one in a pecuniary sense, but I cannot say it has been so musically speaking. Since my last we have had Donizetti's *Maria di Rohan*, and Signor Gentili's new opera *Werther*, founded on the German story. The first mentioned was a *quasi fiasco* on the first night, but, after one or two repetitions, the vocalists were more at home in their parts, and as a natural consequence, sang better.

With regard to Signor Gentili's opera, I think I am correct in stating that it is his maiden effort, and so far he is entitled to congratulation; for if his new work does not always delight, or astonish, at least it does not offend. Indeed, taken as a maiden effort, it may be looked upon as a work of considerable merit. It has been performed altogether about ten or twelve nights. By far the greatest success of the season has been the everlasting *Traviata*, which has never once failed to draw a crowded audience, and really the heroine, personated by Mdlle. Elvira Demi, is one of the best performances of the character I have seen. Signor Vicentelli, as Alfredo, is also entitled to praise.

The Carcano opened on the 18th of last month with *Un Ballo in Maschera*; cast as follows:—Ricardo, Signor Dell'Armi; Renato, Signor Baraldi; Samuile and Toni, Signora Garcia and Rebottars; Ulrica, Madame Lemaire; Amalia, Signora Dell'Armi; and Oscar, Mdlle. Siebs. It has been very successful. The artists are well adapted to their parts, more especially the ladies. Mdlle, or as they call her, "La" Siebs has made a great success in the part; her voice is of beautiful quality, and she sings like an artist. As she is at the present time only eighteen years of age, I think she has a bright career before her. We have since had at the same theatre, Donizetti's *Linda di Chamouni*, with the veteran baritone Varese, in his original part of Antonio, and his young daughter as the heroine. I am very sorry to say it has not been very successful. I think it is owing to the fact of the opera having been done so much in Milan; in fact, every person here knows the music by heart. Signora Varese has a very small, but charming voice, and has evidently been taught in a good school. Her singing is full of intelligence. Her acting in the second and third acts were beyond all praise. Madame Lemaire was the Pierotto, and came in for a good share of the honours of the evening, being, as I need not inform you or your readers, a sterling artist. Signor Varese gave his part with great dramatic vigour and effect. The three were badly supported by the tenor, Signor Stechi-Bottardi, who appears to know nothing about singing, and sings throughout the evening nearly a quarter of a tone flat. On Saturday we had *Norma*, with Madame Dell'Armi as the Druidess, Mdlle. Siebs as Adalgisa, Signor Dell'Armi as Pollione, and Signor Garcia, Oroveso; the ladies again carried off the palm, the *Norma* being recalled after her cavatina, "Casta Diva," (which, by the way, she transposed a third) and again in company with Adalgisa after the duet, which was really sung to perfection. Signor Dell'Armi was not at home in the part of Pollione. This gentleman has a capital voice, but sings very tamely, and this was very observable in the declamatory air in the first act, "Me protegge." Signor Garcia made a good Oroveso, and the opera was altogether very respectably placed on the stage. I must tell you that the theatre has been entirely cleaned and re-decorated, and that now it is, without doubt, the cleanest and best lighted theatre in Milan. A new opera is in rehearsal, called *Le memoire del Diavolo*, from the pen of Signor Sozzi. During the season we are promised *Mose in Egitto*, *Maria*, and *Robert Il Diavolo*.

It has at last been decided to open La Scala at the Carnival, with Petrella's latest opera, *La Contessa D'Amalfi*, with the prima donna, Mdlle. Lothi; the tenor, Signor Carrion; and the baritone, Signor Bertolini; afterwards *La Favorita* for the appearance of Signora Galletti, and a new tenor, a Signor Louis (a Frenchman, I believe); afterwards Gounod's *Faust*, with Mdlle. Pozzoni (pupil of the conservatoire here) as Margherita; the tenor, Signor Anastasi, as Faust; Signor Bertolini, as Valentine; and Signor Saccomani, as Mephistopheles; to be followed by *L'Ebreu (La Juive)* of Halevy, and a new opera *Le Bianca degli Albizzi* by Maestro Villani. The first ballet will be a new one, entitled *Flik e Flok*. At the Teatro Radegonda, they are giving the opera, *Vittore Pisani*, but with an indifferent cast.

At present there are many English students in Milan, among others, Mr. Barraclough, a baritone, late of the E. A. M., London. Mr. Jefferys, son of the well-known music publisher, who is assiduously cultivating a fine bass voice, under the tuition of Signor Sangiovanni, and Miss Croft, a sister of Madame Palimeri, who is also studying with Signor Sangiovanni, and I believe with every prospect of success, having (as I am told) a rich soprano voice of great power and compass, and combining with these qualifications, youth, and eminent personal attractions.

Yours faithfully,

ABGUS.

Borgo Venezia, Dec. 4.

SIGNOR RANDEGGER has, we are glad to hear, recovered from his long illness, and has recommenced his professional duties.

MONDAY POPULAR CONCERTS.

THE SEVENTH SEASON

Will Commence

ON MONDAY EVENING, January 18, 1865,

At ST. JAMES'S HALL,

And the Concerts will be Continued every Monday until Easter.

CHAPPELL & Co., 50, NEW BOND STREET.

NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co.'s, 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

TO PUBLISHERS AND COMPOSERS.—Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously advertised, can be reported in THE MUSICAL WORLD.

TO CORRESPONDENTS.

MAJON.—Robert le Diable was represented at the Grand Opéra de Paris, for the first time, on the 21st of November, 1831, the principal singers being Madame Cinti-Damoureau, Mdle. Dorus (afterwards Madame Dorus-Gras), MM. Adolph Nourrit, Lafont and Levasseur, Mdle. Taglioni appearing in the ballet.—The first representation of Spontini's *Fernand Cortes* took place on the 28th of November, 1809, the singers being MM. Lainez and Lais and Mdle. Branchu.—The other question of correspondent we are unable to answer.—Apply to Metzler & Co., Great Marlborough Street.

"ARRA' NA POGUE."—Tidbury Howe (on many matters).—"Music in Manchester"—A. J. P.—"Good Friday Comedies"—Jumper Tonans—Viol Sohn—T. B. B. (Stockport)—are unavoidably postponed.

The letter of Professor Nine is under consideration. That he is right about the new opera we believe; but there are more ways than one of expressing opinions.

The Musical World.

LONDON: SATURDAY, DECEMBER 10, 1864.

THE poorer the present age is in successful productions in the domain of opera—and especially grand opera—the more delighted we should be to greet a work that not only affords evidence of noble aims and aspirations but, as something decidedly sterling as well as successful, ranks with the best creations of its kind which modern composers have given to the world, and is to be considered as truly enriching our operatic repertory, so long at a standstill. We have neither witnessed a performance of *Des Singers Fluch*, the work to which we are desirous of calling attention, nor been enabled to get a glance at the score; we have only before us the pianoforte arrangement lately published. In forming our opinion, we find ourselves, consequently, pretty nearly in the same position as an amateur of art who has to criticise an oil-painting by means of a copperplate engraving. We perceive, it is true, the forms and contours; these, brought out by light and shade, are even presented to us with plastic roundness; but the picture remains, for all that, entirely grey; it wants the varied, warm and luxuriant coloring of the orchestration, which the pianoforte accompaniment merely suggests. Nevertheless, the copy before us contains so much that is interesting and attractive, that we may be allowed to base upon it a detailed notice.

The libretto is founded upon Uhland's well-known poem, which has been converted into its present shape by a skilful hand well acquainted with the stage—as we have been informed, Herr von Meyern-Hohenberg, Intendant of the Ducal Theatre at Coburg.

The course of the action is shortly as follows: Two singers or minstrels—the younger of whom is named Elfried—are flung, by a tempest, on the shore of a fabulous northern kingdom, governed by a king who is the terror of his people, and an enemy of the arts, especially the art of song. The Priests are just celebrating a religious service before the temple, as the Singers approach to beg the protection of the King. The Singers hear the warning: "Zum Gott des Lichtes fleht empor, doch nicht zu unsers Königs Ohr; im Tempel lasst Euch nieder; der König hasst die Lieder." ("Address your prayers to the God of light above, and not to the ear of our King; rest in the temple, for the King hates song.") The Singers are not deterred, however, by the warning voice of the Priests. They possess too much confidence in the power of their singing and playing, and obey the request made by the Queen, Ella, to give a specimen of their art that evening in her gardens. Elfried's heart is now touched by the glances of the fair young Queen, and he is unable to conceal the emotion of his mind. The Queen's rival, Gisela, remarks this, and resolves to excite the King's jealousy; cause the Queen to be driven away; and put herself in her place. With this object, she hints to Elfried that the Queen loves him, while to the Queen—who, neglected by her husband, passes her days in lonely grief—she speaks of Elfried's passion, and endeavours to render her untrue to her duty. At the same time, she awakes the jealousy of the King. It is now evening; the two Singers appear in the Queen's gardens, and make the latter resound with their songs. The King suddenly arrives at the head of his Guards, and orders that Elfried, who has stolen from him his wife's heart, shall be killed. The prayers of the Women and the elder Singer are successful in obtaining the postponement of the command for Elfried's execution. Nay, the King even promises to spare their lives provided the two Singers are able to touch his heart, as well as that of others, by their strains. The approaching celebration of a victory is selected as the occasion for the ordeal. Meanwhile, Gisela, also, the Queen's rival, is moved by love for the younger Singer. She bribes the Guards, and furnishes him with the means of escape. But he disdains to avail himself of the chance.—The festival commences and the Singers appear. "Sie singen von Lenz und Liebe, von seeliger, goldener Zeit" ("They sing of spring and love, of the blissful, golden time"), until the Queen, profoundly moved, throws them the rose out of her breast. The King is seized with fury and jealousy. He stabs Elfried, whose companion hurls the well-known curse at the head of the assassin, and the palace falls, amid fearful thunder, to the ground. Then comes the final tableau. We see, rising from a desolate heath, a solitary and shattered willow, the last vestige of former magnificence. A harp is leaning against it. The wind causes the strings to vibrate gently. The curtain falls.

It was certainly a difficult task to put Uhland's purely epic poem into a dramatic form, and extend it to three acts. That the book should be so successful, and that, more especially, it should prove so well adapted for music, are facts proving the great skill of the arranger. The verses are flowing and harmonious, the words of the original poem being, on several occasions, effectively worked up in them. This is particularly the case in the last act, where the strophes of the popular German folk-song contribute in a high degree to enhance the general effect.

The style of the music is throughout noble and spirited, just as the treatment of the book is dignified and poetic. It affords continuous evidence of a desire on the part of the composer to avoid triviality and musical commonplaces as much as purely outward effects. With regard to the melodies, we must, in the first place, direct particular attention to their singableness. The composer shows that he understands the nature of the human voice, and knows how to subordinate himself to its requirements, without

allowing his self-imposed fetters to interfere with the free flight of his genius. With respect to melody, he has, with great success, taken the Italians as his models, without, however, falling into their shallowness. On the contrary, we always find the melody supported and borne up by rich harmony and characteristic treatment of the accompaniment.

After a short Introduction, the opera commences with a double chorus of the Priests and the People, in which the joyous rhythms of the latter's song are happily blended with the solemn strains of the prayer uttered by the former. The succeeding short vocal pieces of Elfried and the old Singer introduce forcibly and characteristically these two important personages of the opera. Elfried's cavatina (No. 4): "Das Lied, das gottergeben Walhallen's Wunder pries" ("The Song, which, obedient to the will of Heaven, celebrated the Wonders of Walhalla"), is the first important solo number, and exceedingly well-adapted for the tenor. It is followed by a pleasingly treated trio between the latter, the Queen, and the Old Singer. We would direct attention to the tenor air, No. 8: "Wie ein Traum von frühen Tagen" ("Like a dream of early days"), as one of the most brilliant pieces in the first act. When sung by an artist possessing a fine voice it cannot fail to produce a highly favorable impression. Extraordinarily tender and thoughtful is the song of the Queen, No. 10: "Hierher, und immer hierher zieht es mich" ("Hither, always hither, am I attracted"). This is one of those numbers in which the composer happily unites the melodic charm of the Italians with German depth of feeling. The same is true of the duet, which follows shortly afterwards, between the Queen and Gisela, and which brings the first act to a telling conclusion.

In the second act, the King is introduced in a very comprehensive number which will be extremely welcome to serious bass singers. The Women's chorus, No. 16, with its light and airy treatment, is one of the most charming compositions of its kind. Elfried's air, No. 19, "Du frommes Kind, o du mein Weh," is the great point in the act, and the most brilliant piece for the tenor. The act is terminated by a long finale, conceived in the grand style.

From the third act, we would select two numbers as more especially excellent. The first is Ella's prayer, No. 27: "Götter auf lichten Gefilde, die ihr mich schwach geschn" ("Ye gods in the realms of light, who have beheld my weakness") an extraordinarily tender piece, full of deep feeling. The second is the grand festival march in B minor, which follows this. The ballet music, also, on account of its characteristic and noble style, is particularly deserving of attention.

We have no doubt that the instrumentation is on a level with the invention; working out; and arrangement of the whole, and helps, in a high degree, to enhance the charm of the music and of the dramatic effect. The great success that the opera has achieved, in Coburg and Gotha is, moreover, a proof that it fulfils those practical requirements of the stage which are indispensable for a genuine theatrical success. Preparations are already being made for the production of Herr Langert's opera at two other first-rate theatres: the Grand-Ducal Theatres at Weimar and Mannheim. Let us hope that the other theatres of Germany, especially the large Court Theatres, will soon follow this example and exhibit for the work of a talented native composer that interest they so frequently manifest for the productions of foreign musicians.

[*Des Singers Fluch* (*The Minstrel's Curse*) is, at present, exciting considerable attention in Germany. Such being the case, I have thought your readers might feel an interest in it, and have, therefore, condensed the above notice from the *Neue Berliner Musik Zeitung*.—OTTO BEARD.]

FISH AT GREENWICH.

On Wednesday evening Madame Arabella Goddard gave a Recital of pianoforte music at the Lecture Room, assisted by Miss Banks and the Orpheus Glee Union. And—place à la Reine:—Madame Goddard played Mozart's Sonata in A major (beginning with the variations and ending with the so-called "Turkish March"); Mendelssohn's *Andante* and *Rondo Capriccioso* (in E minor); the *adagio* and last movement (*moto continuo*) of Weber's first sonata (in C major); Sterndale Bennett's Three Sketches (*The Lake, the Millstream and the Fountain*); and a new fantasia on themes from Gounod's *Mireille*, by Lindsay Sloper. All this rich and varied selection was given in the masterly style to which this young and highly endowed artist has accustomed the public, and to which she is indebted for the supreme position she so firmly holds and so gracefully adorns. Three pieces were unanimously asked for again—the impetuous *moto continuo* of Weber, dashed off with giddy velocity, unerring sureness and most exquisite delicacy of touch; the gushing *Fountain* of Sterndale Bennett, which absolutely came sprinkling and sparkling like shining drops of water from her tiny, rose-tipped fingers; and the fantasia on *Mireille*. Madame Goddard, however (whose tax, Mr. Fish owns, was exorbitant), could only be persuaded to resume her seat at the piano (much to the chagrin of the audience, as of Mr. Fish) after the fantasia—when, in obedience to a general though inaudibly expressed desire, she played her cherished "Home, sweet home," for her frequent performances of which Sigismund Thalberg should encircle her brow with laurels, and for her present execution of which Mr. Fish would have desired to tender her a bouquet (but unfortunately had not got one). The fantasia of Mr. Lindsay Sloper, built upon some of the most charming melodies in *Mireille*, is, in his (Fish's—Ap'Mutton, Shoe and Wind, King, Lord, Commons of parenthesis, consenting) opinion, as ingenious and masterly as it is effective. More will surely be heard of it; and—if the "Lady of the Keys" (Shirley Brooks—*salve!*) continues to extend to it the prestige of her name and supple fingers (which Mr. Fish intently hopes she may), a popularity is in store for it that will incite Mr. Sloper to go on in the same path, and continue (like Julius Benedict) to show to the world that fantasia may at the same time be genuine music.

The Orpheus (Orphean?) Glee Union sang (and sang right well, in the opinion of Mr. Fish) the late Tom Cooke's "Strike the lyre" (liar?); a new part-song by Mr. Calkin, "Breathe soft, ye winds"—softly breathed and loudly encored; V. E. Becker's "The Little Church"—with its burden of "Dong, ding, dong;" and G. Reichardt's "The image of the rose" (*alto solo* and chorus). Quiet, clever little Miss Banks gave "My mother bids me bind my hair" (Haydn), "Tell me, O bird" (Franz Abt), and "On the banks of Allan Water," all in her best manner, the "Cuckoo! cuckoo! cuckoo!" winning an encore for the first, sweet singing for the last. Mr. Henry Killick Morley, musical Sultan of Greenwich, was the accompanist (pianoforte)—fulfilling his duties with Killickian zeal and Morleian efficiency.

The concert was altogether one of the most delightful Mr. Fish has for a long space attended—and for the harmonious feast he (Fish) herewith tenders his most profuse acknowledgments to the gentle Arabella—of whom he (Fish) has been dreaming at short intervals since Wednesday eve.

COVENTRY FISH.

Golden Net, Pecham, Dec. 9.

PROFESSOR ANDERSON has announced, on Saturday afternoon at 3 o'clock, a "Grand Juvenile Gift Distribution" from a magnificent Germ Tree (Cristbaum). The *seances* of Professor Anderson continue to attract overflowing audiences.

MADAME ARABELLA GODDARD.—This distinguished artist has declined to accept engagements for provincial tours, in which she might be called upon to play claptrap fantasias. The fair pianist is resolved to devote herself to "Recitals" wherein the schemes are made up of classical materials. At the first of the series, which was at Brighton, at the Pavilion, before a numerous and fashionable auditory, Mme. Goddard executed Bach's Prelude in C Sharp minor; Handel's Suite de Pièces, including the "Harmonious Blacksmith" (rapturously encored); Mozart's Sonata in A, with the Turkish March; Beethoven's Sonata Appassionata in E minor (marvellously rendered), and Benedict's fanciful setting of "Where the bee sucks." Fraulein Mehlhorn was the vocalist. On the 3rd, Mme. Goddard had a recital at Tunbridge Wells.—*The Queen*.

PARIS.

From our own Correspondent.

Signor Brignoli cannot complain of his reception by the Parisian public. Indeed, his greeting on his first entrance upon the stage on the evening of Sunday week was so unusually enthusiastic that it must be referred to something besides the recognized talent of the singer. No doubt the rough handling Signor Brignoli met with recently in Madrid, created a very strong feeling in his behalf, and the *habitués* were up in arms to support him. Thus, everything seemed to favor Signor Brignoli's first appearance in the French capital; the audience were predisposed towards him, and the part of Lionel in *Marta* was of a kind not to tax too much the efforts of the singer, but rather insensibly to lead him on to exhibit the force and excellence of his vocal and histrionic powers. When I say "Signor Brignoli's first appearance in the French capital," I must not be understood literally. Signor Brignoli some ten years since appeared at the Opéra in *Moïse*, and at the Théâtre-Italien in the *Barbier*; but which theatre was honored by his immediate debut your correspondent cannot affirm, having lost the exact remembrance thereof. I recollect two things distinctly—that his voice was beautiful in quality, and that he was no actor. To select two operas by Rossini in which to make two first appearances went far to convince me at the time that Signor Brignoli had been educated in the "good" school, and that he had something to depend upon in himself. What new tenor, by the way, ever ventures nowadays to choose Count Almaviva for his first character? That Signor Brignoli is a Rossinian singer is, at this time, a very especial recommendation, when nearly all modern tenors devote themselves to Verdi, and florid singing is all but entirely abandoned. Who is to succeed Mario when he retires? and who but Mario can sing Rossini's music now? Even if the new tenor were not so good as he is, he should be welcomed for the rare merit of being able to sing such parts as Count Almaviva, Giannetto, the Prince in *Cenerentola*, the Count in *Conte Ory*, and others of the Rossinian repertory. But more of this anon. I am told Signor Brignoli is to appear shortly in *La Gazza Ladra* with Adelina Patti, and I shall then be enabled to pronounce more freely respecting his pretensions as a florid singer. At present I have to do with Signor Brignoli's singing the music of Lionel in *Marta*, which any tenor may sing who cannot execute a passage. Signor Brignoli's voice is hardly as fresh as I remember it to have been ten years ago. Still it does not sound like a voice that had much wear and tear. The quality is extremely agreeable, even sympathetic, and the intonation very true. It is a pure tenor of the Guiglini school as to power and compass, but in tone is different. His expression is good, but a little over-done, as if he knew he did not feel what he was expressing, and was desirous to make up for the deficiency by extra display. His great hit of the first evening was the romanza, "M'appari tutt' amor," in which he was encored in a tumult of applause, and after which he was recalled three times in succession. Although in parts the voice was forced, the singing of the romanza was touching and beautiful. And so much for Signor Brignoli at present, of whom I shall have to say more anon. Mdlle. Patti's Lady Henrietta is infinitely charming and captivating, and it is impossible to say which is to be praised most, her vivacity or her tenderness. There is hardly "mettle" enough in Plunkett for Signor Delle-Sedie, to whom a mere singing part should never be allotted. Signor Scalse makes the most lively and amusing Lord Tristan I have seen on any stage. Nancy is by no means an arduous part for a contralto or a mezzo-soprano, and yet Madame de Méric-Lablache can do little or nothing with it.—The revival of the *Ballo in Maschera*, with Mesdames Charton-Demeur and de Méric-Lablache, Mdlle. Vanderbeck, Signors Fraschini, Agnesi, Antonucci, &c., was a decided success, and on the whole was well played. Amalia is one of Madame Charton's best performances, and Mdlle. Vanderbeck is engaging as the Page. Signor Delle-Sedie, too, shines in Renato far beyond any part in which he appears. His singing of the romanza "Eri tu" is incomparable for its expression and feeling. The French journalists (at least many of them) designate Signor Fraschini as "Le Roi des ténors," why and wherefore is utterly out of my guess, as I can perceive nothing regal in his voice, manner, or deportment, though I will acknowledge he has got the true Italian style, which, like charity, with Parisian audiences,

seems to cover a multitude of sins.—The Sisters Marchisio have appeared in *Norma*, but could not get beyond the first act—hardly through—in consequence of the indisposition of Mdlle. Carlotta, who sustained the part of the High Priestess. This indisposition was not sudden, and the consequences were foreseen by all but the artist herself, who did not wish to disappoint the public and fancied she would be able to struggle through the performance. However, it was soon too evident that she was suffering seriously, and, indeed, nothing but indomitable "pluck" could have sustained her throughout the first act, in which, from the cavatina "Casta diva," her singing was painful to listen to. Of course, when the drop scene fell, an apology was made, and the entertainment was eked out with a miscellany of vocal music. So much for the Italian Opera.

The rehearsals of the *Africaine* go on swimmingly, and the third act is now being gone through daily. M. Fétis never fails to be present, and takes as much pains with the details—though oftener impeding than advancing the "repetitions" by his over-zealousness for the work and his minute acquaintance with stage rehearsals—as if he himself, or Fétis fils, were the composer. M. Fétis would have liked also to supervise the costumes, the decorations, the appointments and the machinery—all of which he thinks he understands as well as music and biography—but M. Emile Perrin fancies he knows more of these matters than even M. Fétis, and requests him to circumscribe his attentions to the music. The great lexicographer, however, I hear, is determined that the ballet shall be regulated entirely in accordance with his terpeichorean views, although he has refused to supply the music. *Roland à Roncevaux* has passed its twentieth representation, and the cry is still the public comes. Certainly the theatre fills, and excitement is not dull, and controversy keeps alive excitement, and novelty encourages controversy, and may difference of opinion never prevent a composer from reaping an honest harvest. If I am not compelled to hear *Roland* I can refrain from finding fault; and so long live (or flourish) the Académie Impériale de Musique et de Danse, where opulent and indigent musicians are treated with little difference, where "Jack" is as good as his master, and no respect for Art or Tradition interferes to prevent the emplacement of bays and laurels upon unworthy temples.

It is now determined to bring out M. Gounod's *Médecin Malgré lui* at the Opéra-Comique, the only difficulty being to find an adequate representative of the part of Sguanarelle. Mdlle. Cico has appeared for the first time as Haydée in Auber's charming opera of that name. M. Léon Achard sustained the part of Admiral Lorian. The engagement of M. Crosti has been renewed for three years.

The following is the programme of the Seventh Popular Concert of Classical Music:—Overture to *Fidelio*—Beethoven; Symphony—Mozart; Overture to *Lorelei*—Wallace; Largo—Haydn; Septuor, for clarinet, horn, bassoon and stringed instruments—Beethoven. MONTAGUE SHOOT.

Paris, Dec. 8.

MDLLE. TIETJENS returns to London from Hambourg on Tuesday.

MDLLE. CARLOTTA PATTI has been singing "The Shadow Air" from Meyerbeer's *Dinorah* and Mr. Benedict's vocal arrangement of the Carnival of Venice, at the Royal Concerts at Hanover. His Majesty the King sent for the fair cantatrice and expressed himself highly delighted with her talents.

MADAME GRISI will shortly sing at two of the Crystal Palace Concerts. Signor Mario has gone to Madrid, to fulfil his engagement at the Opera there. Their provincial tour, in conjunction with M. and Madame Sainton, under the experienced management of Mr. George Dolby, has been highly successful.

MR. JOHN MORGAN.—We see by the musical journals of Italy that this young English tenor is engaged as *primo tenore assoluta* for the coming Carnival season at the "Teatro di Cingoli." Mr. Morgan only left England six months since for the purpose of studying in Italy, and the fact of his having so soon found an engagement on the Italian stage speaks well for the progress he must have already made in his studies. He will make his *début* as Alfredo in Verdi's *Traviata*, afterwards as Edgardo in *Lucia di Lammermoor*, and Don Raimondo in Rossini's opera, *I Falsi Monetari*.

HER MAJESTY'S THEATRE.

Miss Susan Galton, who made her *début* on Monday, as Amina, in the English version of the *Sonnambula*, might have claimed indulgence, had that been necessary, on the plea of extreme youth. Her very juvenile (almost infantile) appearance, indeed, fully bore out the report that she is but just turned sixteen. Miss Galton is a niece of our eminent *soprano*, Miss Louisa Pyne, and if her future progress be such as we have a right to expect from the precocious talent she exhibits, there is every chance of her one day following in the steps of her distinguished relative. So young a *prima donna* has rarely been seen on the boards of a large theatre, never, at the outset, in so arduous a character as Amina. The impression she created, however, was unanimously favorable, and the applause she elicited from one end of the opera to the other, after the tremulous delivery of her first recitative, was enthusiastic. At the beginning Miss Galton's voice, especially in the middle tones, seemed as weak as it could not fail to seem undeveloped; but, as the performance went on, emboldened by the encouragement extended to her, she gathered confidence. With confidence came strength, and with strength more than one example of facile vocalization, more than one of expressive singing, more than one even of histrionic feeling and conception, in a girl of her tender years little short of astonishing. The duet with Elvino at the end of the first act was omitted (for which the spoken dialogue was no compensation); nor was the preceding *Cavatina*, for reasons inseparable from so trying an occasion, all that could be desired even in a *débutante*; but the scene in Count Rodolpho's bedchamber—where Amina, surprised by Elvino and his companions, protests her innocence—was marked by a sentiment as touching and true as it was unaffectedly prepossessing in gesture, look and manner. Its effect was unmistakable. That a mere child, with scarce a vestige of physical force, inexperienced as a matter of necessity, and an utter stranger to boot, should thus, without apparent effort, rouse the sympathies of an entire audience, surely indicates the existence of a latent power which, if carefully nurtured, may, at no great distance hence, reveal itself convincingly. Still better was Amina's apostrophe to the faded flowers. This plaintive and exquisite *adagio* (in Italian, "Ah! non credea mirarti") was delivered throughout in a carefully subdued tone and with a tenderness of expression that caused people almost to forget how untutored a novice was before them. The succeeding movement, in which the forlorn *sommambulist*, awakened to restored love and happiness, pours forth her joy in exultant strains ("Ah! non giunge"), though less striking, as might have been anticipated, was evidently not less to the taste of the audience, who called Miss Galton before the curtain and overwhelmed her with applause. A heartier, a more genuine greeting was never accorded to a new comer. It only remains for the consideration of those who advise and control the young singer, whether it would not be prudent to let her voice be gradually matured rather than forced, fatigued, and perchance imperilled by public performances thus early. If it is true, as has been stated, that Signor Schira directs her studies, she could not be in abler hands; and no one is better aware than that eminent Italian master how fragile a thing is a voice in the throat of a girl of sixteen summers.

The other parts were sustained by Mr. Swift, who was encored in the last movement of Elvino's air in the third act; Miss Hiles (Lisa); Madame Burrington (Teresa); Mr. Honey—a capital Alessio; and Mr. Penna—an unprecedented Count Rodolpho.

Mr. Sims Reeves (who has on several occasions been deputed by Mr. Swift) will play Faust twice more before the termination of his engagement. The rare occasions should not be neglected of witnessing so highly finished a performance.

MADLLE. GEORGI AND MADLLE. CONSTANCE GEORGI have gone to Barcelona to fulfil an engagement at the opera. Mdle. Georgi will make her *début* as Maffeo Orsini in *Lucrezia Borgia* and Miss Constance in *Martha*.

LEICESTER.—Herr Ptacek gave the third of his "Popular evening concerts" on Monday week. Miss Rose Hersee and Mr. Fielding were the vocalists. Miss Hersee gave the *cavatina* from *Lucia*, with brilliant effort. Miss Hersee also sang, "The harp in the air" (with a duet, accompanied for harp and piano, played by Mr. Cheshire and Herr Ptacek), the duet, "Tornani a der," with Mr. Fielding, and a new song by Mr. Emil Berger, "The Knight and the Maiden," in which she was encored. Mr. Crow and Herr Ptacek accompanied the vocal music.

MR. AGUILAR'S MATINEES.—The following was the programme of Mr. Aguilar's fifth performance of pianoforte music:—Sonata in D minor—Weber; Chereatana (romantic and dramatic piece)—Aguilar; Adagio and Allegro—Aguilar; Appeal (Transcription)—Aguilar; Romanza—Aguilar; Sonata—Beethoven; Polonoise—Chopin; Lieder ohne Worte—Mendelssohn; Berceuse—Chopin; Fantasia and Gabotte—J. S. Bach; "Home, sweet home;" and March—Aguilar. The rooms were crowded.

ROYAL GALLERY OF ILLUSTRATION.

Miss Robertine Henderson took her first benefit on Friday evening, the 2nd instant, when she appeared in two Operas di Camera—Mr. Balfe's *Sleeping Queen* and Mr. Macfarren's *Soldier's Legacy*. Miss Henderson had recommended herself greatly in Mr. Macfarren's operetta and had won universal praise for her graceful singing and unaffected acting. In *The Sleeping Queen* she played Irene for the first time, taking the place of Miss D'Este Finlayson, and acquitted herself to the entire satisfaction of the audience, who applauded her warmly in all her pieces. In the duet with the Regent, "The Treaty," especially the fandango movement "Pablo, the lover," which abounds with florid passages, and in the laughing trio, "Most awful sight," the young artist was particularly happy and was applauded to the echo. Miss Henderson's best points in *The Soldier's Legacy* were "The Bird song," warbled with exceeding brilliancy, and the ballad "I never knew my heart held fast," which was rapturously encored, a compliment indeed it has received every night since the first performance of Mr. Macfarren's Opera di Camera. Altogether Miss Robertine Henderson's benefit was a triumph and showed the fair artist to the best possible advantage. With a voice of such charming quality, with a style and manner so unpretending, with so much natural ease and grace, and such good looks to boot, a very enviable career may be fairly acquired for Miss Henderson.

Miss Henderson was supported in *The Sleeping Queen* by Miss Emily Pitt, who undertook the part of Agnes at a short notice, by Mr. E. Whiffin and Mr. R. Wilkinson, respectively as Philippe d'Aguilar and the Regent; and in *The Soldier's Legacy* by Miss Emily Pitt, Mr. T. Whiffin and Mr. J. A. Shaw. It was the first appearance of Mr. Wilkinson since his last severe illness.

At the conclusion of the operetta the singers were recalled, and then a separate call was raised for Miss Henderson, who was led on by Mr. German Reed and received by acclamations from all parts of the gallery.

Every seat was occupied and the attendance was more than usually brilliant and fashionable.

HEREFORD MUSICAL FESTIVAL.

(From a Correspondent.)

A deputation of the late Stewards waited upon the Conductor and Hon. Secretary on Wednesday, when the Deputy Chairman of the Committee in a complimentary speech presented Mr. Townshend Smith with a magnificent Silver Salver, with a suitable inscription, as a mark of approval of the zeal and ability which he has evinced in both offices. To the absent Stewards Mr. Townshend Smith has addressed the following letter of thanks:—

"GENTLEMEN,—I thank you for your kind appreciation of my services. It is satisfactory to possess an evidence that you deem me worthy of the position of conductor to one of the principal musical institutions in England. The gratifying reception which I experienced from the performers, combined with the presentation of a testimonial, showing that the stewards regard me with esteem, will cause the festival of 1864 to be remembered with pride and gratitude by your obedient and faithful servant,

G. TOWNSHEND SMITH."

The incident does honor alike to the Stewards and their really indefatigable conductor.

HASTINGS.—(From a Correspondent.)—On Saturday afternoon Madame Arabella Goddard held a "Recital" at the Music Hall, which was fashionably attended. Her own share in the programme was precisely the same as at the "Recital" given on the previous day at Tunbridge Wells—viz., from Woelfl, Bach, Handel, Beethoven, and Benedict. The playing was just as fine and the success just as brilliant. Mrs. Begbie contributed several songs, accompanied on the piano by Mr. Acraman. A second "Recital" is already talked of.

C. L. F.

CHELTEMHAM.—The students of the Normal College gave their annual concert at the Corn Exchange, on Thursday week, to which about a thousand persons had been invited and were present. Indeed, the hall was inconveniently crowded, and the difficulty of gaining access to it attended with some risk to the weak and infirm. The programme was of an attractive character. The band and chorus numbered about one hundred. Mr. Lane officiated as conductor, Mr. Ellis, as leader, Mr. H. Von Holst presided at the harmonium, Mr. W. Steele, played at the pianoforte, and Mr. Brereton, precentor of St. Paul's choir, took a prominent and active part in the proceedings.

HALLS OF HARMONY.

While calling attention to the Halls of Harmony now so thickly dotted over the metropolitan chart, we do not insinuate that the proprietors thereof ever signed a virtuous declaration abjuring all idea of self-aggrandizement, or affirmed that their energies would be solely directed to the elevation of public taste. Englishmen—particularly those connected with licensed victualling enterprises—were always much too practical to make any such avowal; but their journalistic supporters have not invariably exercised the same wise discretion, and have obtained for the aforesaid halls a respectful consideration which the performances held in them do not, as a rule, warrant any one entertaining. It is frequently urged that if sufficient rope is allowed, in a moral sense, to those who assume too much, either for themselves or others, self-strangulation will inevitably follow. The most enthusiastic upholders of these establishments must surely have lost belief in their power to promote real musical progress; and must also confess that the noble statue of Euterpe, which was to have graced every one of them, has given place to a ghastly idol of bad taste and infinite vulgarity. In point of fact, poor Euterpe, having been utterly worsted in the unequal struggle with Bacchus and Venus, lies floundering in such a slough of commonplace coarseness, that, struggling to extricate herself, she becomes more and more bemired. As the national poet (in plaster of Paris) was sometime ago stabbed at by a theatrical monomaniac, so has the tuneful muse been subjected to all kinds of imbecile indignity by one section of her guardians. We forbear enquiring into the influence Halls of Harmony are likely to exercise in elevating the standard of morality among the youth of the community. That question could be better answered by many a bright-eyed, though weary-hearted Peri, who nightly stands, not at the Gate of Paradise, but most disconsolate in refulgent galleries, where her notion of gaiety was, with the unfamiliar stimulant, first imbibed. A crusade against vice is a waste of mental energy, but a protest against degraded taste is a more hopeful employment. As in the almost forgotten time of the subterranean hostelry hard by St. Paul's, Covent Garden, the real enjoyment of the evening commenced when the "racy" songs were forthcoming, so, in the present day, every attraction in the programme hides its diminished head beside the comic "turn." Mr. Coobiddy Tostler, the pre-eminent tenor, may come forward to tell the assembled hundreds he "cey-annot cey-alm" his throbbing pulse, and may find some of his hearers apparently sorry for it (if their applause is to be interpreted as open-handed consolation). Mr. Briareus Bellowsbreaker may also hurl piratical defiance over the hall in anything but a voice of "childish treble," yet both these stars pale before the comic lights of the age. Some men there are, and not of a moody disposition either, who can but wonder at the very weak strains which sometimes tickle the fancies of (physically speaking) very strong men. The comic songster without that inestimable "property," his hat, is, transatlantically speaking, "a gone coon." The true spirit of the cap and bells may be wanting in the generally witless effusions concocted by these gentlemen, but the hat and a good lock of hair which comes down well over the forehead cover, like gentle charity, a multitude of sins.

With the comic man, woman, and child, may not inaptly be associated the three degrees of comparison, dull, duller, dullest. The first-named individual is at liberty to watch the great mother, Nature, into any paroxysm of cheerfulness chance may suggest as worthy of imitation; but he is not warranted in producing, at any time, unmeaning caricatures. Most happily we have outlived that dreary period of musical facetiousness, when a comic singer was bound to conclude every verse of interminable staves with "my fal la la," or "my tiddity iddity ido." We know the dull dog he was with his "fal la la," and the depressing creature he would have been without it is fearful to contemplate. At one time the performer was perfectly unaided in his vocal displays, but nowadays the greatest compliment which a popular favorite can pay the "generous public" is to beg their kind assistance in a chorus. The invitation generally results in Britons abrogating the sentiment contained in their national song; and, complying with the flattering request, they become abject "slaves" to their own vanity, and more like a company of howling Dervishes than anything else. The popular favorite aforesaid, who has risen to be regarded as the wooden head of his profession (chiefly by means of

female assumptions, which, to decent men, are so many filthy libels on humanity), may commit any gross impertinence and be lauded for so doing. He may launch some abominable *double entendre* at any one he thinks fit to indicate among the audience, and may thus send the blood rushing into faces, which would be better set in a glow by a sea-coal fire at home. If, however, the "artist" can in this way frighten one timid, womanly soul, at once and for ever from again incurring the risk of such horrors, he inadvertently renders a service to society, for which we cannot feel sufficiently grateful. On the other hand, the puny Jupiter sometimes directs his thunder against cheeks, where blushes could never hope to struggle through pearl powder and rouge; but the public insult to womanhood, in the abstract, is none the less excusable.

Man is a very noble animal at all times, especially when engaged in that mission known as educating the masses; and we beg to repeat the proposition as regards woman. When, however, she speaks execrable grammar in imbecile versions of German legends; indulges in actions embodying the very essence of grotesque vulgarity; burlesques the death of a simple-hearted hero; or suggests by her appearance Mr. Wardle's celebrated fat boy Joe, in silk fleshings, the above term becomes the flimsiest compliment without a shadow of truth, and good taste can in no wise be advanced by these misplaced efforts. "Last scene of all" in this uneventful history (for red tape and dull routine abound in haunts of harmony) is that presided over by the juvenile *artiste*. Thanks to her most melancholy schooling, she is generally a precocious apparition with every fresh and spontaneous attribute of childhood, pitiously stamped out of her nature. In its place are inculcated lessons of coquetry, sham archness and real assurance, doubly repulsive from seeming so prematurely developed. The chief features of this superlatively mournful exhibition are a careful suppression of childish faith and an affectation of worldly knowledge qualifying the possessor to cajole lovers, and to manage them with the *finesse* of a woman of fashion. This young inhabitant of the halls frequently becomes a kind of skittish Ophelia, and distributes flowers to certain swains conveniently at hand in the stalls, with a jocosse remark to each highly delighted recipient.

By such performances the cause of musical art, or the refinement of taste in the multitude, can never be advanced. The interests promoted by these gigantic free-and-easys, as at present conducted, are those of bitter beer, tobacco, alcoholic stupefaction and assignations with feminines of very questionable, or rather, very unquestionable, character. The Augean stables are gradually sinking into a state which renders a cleansing process desirable; and unless a change comes "o'er the spirit" of their dreams, when devising new amusements, the various proprietors may chance to find the subject much better ventilated than the haunts of harmony themselves.

HAMBURG.—(From a Correspondent.)—Ihna von Murska and Therese Tietjens are now the two great stars shining in our theatre. Two musical phenomena of different hemispheres, and yet almost equal in their signification. Ihna von Murska is perhaps the finest *colorature* singer known in Germany, and Madlle. Therese Tietjens perhaps the greatest dramatic singer of the day. It is therefore, no wonder, although the prices are raised, that when either of these artists appear, the house is crowded in every part, and that the public are excited to the highest state of enthusiasm. Madlle von Murska has played the part of Amina in the *Sonnambula* with extraordinary effect. Her singing was pronounced by the best judges, "perfection." I heard her the first night, and was truly delighted with her voice, her singing, and her acting. She was not only recalled several times during the performance, but summoned four times before the curtain at the end of the opera. Madlle. Tietjens's first appearance this season was in *Norma*. The house was full to overflowing, and the success of the *prima donna* was immense. Every tone in Madlle. Tietjens's voice is noble, brilliant, and sympathetic. Her second appearance was in *Lucresia Borgia*, her singing and acting in which opera was as triumphant a success as her *Norma*. Herr Brunner as Gennaro, and Herr Jansen as Duke Alphonso, in the latter opera, did their best. Madlle. Löw, who played Orsino, has a beautiful voice, and was greatly applauded.

TUNBRIDGE WELLS.—(From a Correspondent).—This quiet watering place was enlivened the other day (Friday, Dec. 2) by a delightful little concert, at which the sole performers were Madame Arabella Goddard and Mr. Montem Smith. Indeed, it was one of those agreeable and instructive "Recitals" with which the accomplished English pianist is now spreading far and wide a taste for good music. The programme, brief as it was delightful, contained the *andante* and variations from Woelfl's *Ne Plus Ultra*; Bach's Prelude and Fugue in C sharp major (from the famous "48"); the *suite* of Handel terminating with the "Harmonious Blacksmith"; Beethoven's great Sonata in F minor (the "*Appassionata*"); and Jules Benedict's graceful *fantasia* on Arne's not more graceful melody, "Where the bee sucks." How all these were played it would be superfluous for a "provincial" amateur to attempt to describe in columns where Madame Goddard's admirable performances have been described so often and so well. It is enough to add that the audience, comprising the "élite" of the town and vicinity, were enchanted with piece after piece, and could with pleasure have listened to the whole concert over again. Mr. Montem Smith sang an air from Gounod's *Reine de Saba* and a ballad by "Fase" (whoever "Fase" may be)—both in a thoroughly unaffected and artistic style. The pianoforte was one of Broadwood's "Concert Grands." A more magnificent instrument was never played upon. The *locale* was the handsome Assembly Room in the comfortable and well-conducted Royal Sussex Hotel (where Sigismund Thalberg had the carpet taken up.)
Tunbridge Wells—Dec. 5. C. L. F.

BELFAST.—The Classical Harmonists' Society gave last night, as previously announced, a popular concert in the Ulster Hall. The attendance in the area was very large, but in the balcony rather small. Mlle. Enequist was encored in "Bell Raggio;" Miss Edith Wynne in "Tell me, my heart" (Bishop), for which she substituted "The Minstrel Boy" and in "Peaceful rest;" and Mr. F. Elmore in "Waverley" (E. Berger), and in "Alice, Where art thou" (Ascher), which he replaced by "Thou art so near, and yet so far." Mr. Allan Irving also acquitted himself creditably. Trios and duets by these artists received much applause. M. Emile Berger, on the piano, in a piece of his own composition, entitled "Silv'ry Ripples," was awarded by a warm encore. Mr. H. Vandenhoff read a selection from Act II, Scene VII, of *As You Like It*, and "The Balaclava Charge" of Tennyson. On the whole, the performances were satisfactory, and thanks are due to the Classical Harmonists for so good a concert.

LÜBECK.—M. Gounod's *Pastor* has, at length, been produced here.

NAPLES.—*Un Ballo in Maschera* has been given here, but has not come up to the expectations formed of it. Mad. Lagriva sustained the part of Amalia.

DRESDEN.—Sophocles' *Edipus* has been performed here for the first time with music by Herr Franz Lachner. That gentleman, however, is not a Mendelssohn, and has evidently attempted something beyond his strength.

HOMBURG.—Dr. W. Volckmar, a well-known German composer for the organ, has just had the Medal for Art and Science conferred upon him by the Duke of Saxe-Coburg-Gotha, in consideration of the services he has rendered to the cause of sacred music.

COLOGNE.—Herr Richard Wagner's opera of *Rienzi* has been produced on a scale of almost unequalled splendour. The scenery was beautiful; the dresses gorgeous; and the number of supernumeraries greater, perhaps, than was ever known in this ancient city. Herr Niemann represented the "Last of the Tribunes." The public were divided in their opinion as to the merits of the music, but they all agreed in praising the magnificence of the *mise-en-scène*, and the manner in which singers and musicians performed their respective tasks.—The Concerts at the Gürzenich, which have now become a regular institution, calmly and triumphantly pursue their course under the excellent guidance of Herr Ferdinand Hiller. The programme of the third concert commenced with Beethoven's Symphony in F major, No. 8. This was followed by a manuscript "Agnus Dei" and "Dona nobis Pacem," from the pen of Cherubini, for Chorus and Orchestra. On the copy in Cherubini's own hand is the inscription: "Agnus Dei à 4 parties avec accompagnement à G. O. (Grand Orchestre), composé à Paris par L. Cherubini, et offert par Le même à son cher ami Ferdinand Hiller." It contains an Adagio of thirty-one bars (4-4 in G minor) and a second movement, "Modéré sans lenteur," of 106 bars (3-4 in G major).—This was succeeded by two movements (the Adagio and the Allegro) from Spohr's Concerto No. 6, played by Herr Joachim; the Overture, by Niels W. Gade, to *Hamlet*; Fugue, No. 3, in C, by Bach, played by Herr Joachim; "Abschiedslied" by Schumann: "Es ist bestimmt in Gottes Rath;" and Beethoven's Fantasia, No. 80, Herr Ferdinand Hiller taking the pianoforte part.

MASTER WILLIE PAPE AT MANCHESTER.—The *Examiner* and *Times*, writing of the last Monday evening concert, says:—

"A relentless and an un pitying fate seems to attend these concerts, every evening for several weeks having witnessed most atrocious weather. We are glad to say, however, that in face of unceasing rain, the attractions offered last night succeeded in drawing a pretty numerous audience—an audience which could in no possible sense regret attendance, so excellent and varied was the programme. First and foremost of its features was Master Willie Pape, of Alabama, a youthful pianist, whose claims to consideration are pre-eminent. Master Pape is yet a boy. His modest demeanour, his clear, guileless face, his figure and dress, all tell that he is still in the happy epoch of boyhood. But that he is endowed with singular maturity of musical talent none will doubt who have heard him play upon the piano-forte. His *répertoire*, we are told, consists of upwards of 80 pieces, which he plays from memory. Of these, we heard last evening, Thalberg's Introduction and Variations on Rossini's Prayer in *Moss in Egitto*, Prudent's very difficult fantasia on airs from *Lucia de Lammermoor*, Thalberg's "Home, sweet home," and, most remarkable of all, Beethoven's Grand Sonata in E flat major, Op. 27. To be able to perform such compositions at all will be admitted as extraordinary for a player so young, but, without extravagance or undue favor, it may be said that they were gone through last evening with an ease, intelligence, and dexterity altogether surprising. Master Willie Pape need not be classed amongst juvenile wonders. He is quite above the necessity for clap-trap advertisement. He is a young musical genius of well-cultivated parts, gifted with a manipulative power seldom realised by the most practised, and endowed with a fine appreciative instinct, which guides while it improves the manual facility with which he astonishes his audience. When recalled more than once after his variations on *Lucia*, he played some *dances mayres* in a manner which proved both his power and versatility."

VIENNA.—Madlle. Wildauer seems decided to leave the Imperial Operahouse.—Several papers having recently asserted that the state of Herr Ander's health had become worse, Dr. Schlechte, his physician, writes from Wartemberg to say that such is not the case, but, at the same time, he adds that there is no prospect of the patient's recovery.—The pictorial embellishment of the interior of the new Operahouse has been confided to Herren von Schwind, Rahl, C. Geiger, Dobivischofsky and E. Engerth. Herr Schwind will decorate the Loggia with frescoes from *Die Zauberflöte*. Between these frescoes will be placed the busts of Mozart, Beethoven, Gluck, Haydn, and Franz Schubert. The principal grand staircase will be ornamented with statues of the seven Fine Arts. There will be, on the walls, allegorical representations of Grand Opera, Comic Opera, and Ballet. In the saloon, the decoration of which has been confided to Professor C. Geiger, there will be fourteen busts of the composers most popular in Vienna, such, for instance, as Weigl, Kreutzer, Donizetti, Rossini, Meyerbeer, Verdi, Nicolai, Marschner, Cherubini, Weber, Spohr, etc. Professor Engerth is charged with the task of decorating the apartments attached to the Grand Imperial Box. He has selected the Symphony for the subject of his frescoes. The front of the house and the principal curtain have been entrusted to Professor Rahl. The ceiling will be covered with allegorical pictures representing Inspiration, Love, Piety, Devotion, Merriment, Melancholy, Love of Life, and Passion. In the middle of the act-drop there will be an allegorical figure of Music surrounded by the Four Elements.

BUENOS AYRES.—The benefit in aid of the building fund of the Socorro Church came off on Friday evening in the Colon theatre before a tolerably full house. Amongst those present we noticed the majority of the parishioners, both native and English. Before the commencement of the opera, *Un Ballo in Maschera*, the Argentine, French, Italian, and English National Hymns were sung. In the centre Madame Briol and Madame Mollo and one of the opera troupe, dressed in their characters for the opera, held the Argentine, Italian, and French flags, and grouped around them was the entire company. In the background the English amateurs, headed by one of their number holding the British flag, formed a second circle. The whole house rose and remained standing, and listened with evident satisfaction to the stirring strains of those noble anthems. The *Marseillaise* especially was given with great effect, but all were done justice to, the *prima donnas* singing the solos. At the conclusion of the Italian Hymn the chorus singers retired, and the amateurs advanced to the front and gave with great *éclat* our glorious "God save the Queen." Considering the short notice they received and the fact of only one rehearsal being given, we must say that the singing was very creditable. There were loud cries for an encore, which, however, was not given; the English standard-bearer alone returned to the stage and waved the British flag in acknowledgment of the ovation his companions had received. The opera went off very well, all the singers being in good voice, and doing their utmost to please.—*Buenos Ayres Standard*, Nov. 1.

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The most brilliant success yet achieved by the Royal English Opera Company it is our pleasant office now briefly to report. In very truth, the scenes of enthusiasm and the sounds of triumph from which we have escaped only a very short time before we must be at press, have left us in a state of comparative bewilderment, which unites us for the grave obligations of our office. *Rose, or Love's Ransom*—composed by a gentleman whose instincts for melody and mastery of the laws of his art are second to none of his English contemporaries, and who, though he has done enough to create several reputations, has yet done so little as almost to compromise his own—is, if we mistake not, a work not only likely to become popular with the masses, but entitled to the earnest respect of connoisseurs. The whole production is marked by a freshness, a freedom, a spontaneity, and an unclench, if we may use the word, in which the anatomist might discover faults, but to the fascination and force of which the ordinary hearer will find it impossible not to yield.—*Sunday Times*.

We are particularly glad to record the success of Mr. Hatton's opera, *Rose, or Love's Ransom*, produced on Saturday night at Covent Garden. We stated unreservedly our opinion that *Helvellyn* was a quasi-failure, and we have been justified by the result. The directors of the English Opera Company deserve great credit for speedily making another venture, instead of forcing upon the public an uncongenial work. *Helvellyn* was an ambitious failure; *Rose* is an unpretentious success. We do but record two facts, which we leave to speak for themselves. It is scarcely fair to the composer to express a decided opinion on a new opera after a single hearing. We may be allowed, however, to state a general impression, that the flowing melodies which abound are attractive enough to secure for the work immediate attention, and that the exquisite orchestration cannot fail to sustain the interest thus early excited. Mr. Hatton has produced so many charming part songs, that we were quite prepared to find his choruses and concerted pieces admirably written, alike grateful to singers and listeners; but we were surprised by the masterly manner in which the whole work is instrumented from end to end.—*Daily Telegraph*.

If full houses and loud applause may be accepted as warrant, Mr. J. L. Hatton's new opera is successful. Though nowhere strikingly original, occasionally Mr. Hatton rises above this level, and shows both ambition and power. Take for instance the quartet in Act 1, "Learned Wizard," the trio in Act 2, "Hail to the fair Theresa," the round in the finale to the same Act, "Dear Rose, with thy pure breath," and the air for Rose, "Oh blessed sleep" (Act 3), with a remarkably well-contrived accompaniment, which are all dramatic, effective, and in keeping—good music, in short, however considered. How exquisitely Madame Sherrington can sing a plain ballad is shown in this very opera. Her delivery of the pretty little air,

"Gentle flower, canst thou tell
If my loved one loves me well?"

—the words of which, by the way, are as graceful as they are unaffected—is absolute perfection. No wonder that a spontaneous "encore" is the result. There is another good ballad—that in which Stephen deplains the impending fate of Rose—"Farewell, farewell, my mountain life." So well, too, with such genuine taste and feeling does Mr. Perren give this, that to have to sing it twice is a matter of course. That the new work may prove a real success is to be wished, for certainly the directors of the "English Opera Company (Limited)" have shown no lack of spirit and liberality since the commencement of their enterprise.—*The Times*, December 5, 1864.

Mr. Hatton holds a high place among our English musicians of the time, and this work is worthy of his reputation. His experience and skill in writing for the voice are apparent in every scene. In the airs, concerted pieces, and choruses, the singers are never embarrassed by those unvoiced phrases or harsh instrumental intervals so prevalent in music of the modern German school. Mr. Hatton has diligently studied and formed his style upon the most classical models—the works of the great masters of a past age. With the music of Mozart and Beethoven he is especially conversant; and the fruits of his studies are apparent, not only in the clearness, expression, and vocal character of his melodies, but in the purity and richness of his instrumentation. Some of the airs are not only beautiful but quite appropriate, such as Rose's "Gentle flower, canst thou tell?" and "O blessed sleep!" which are not only delightful on the stage, but will be equally so in the concert-hall or the drawing-room. But it is in the concerted music that Mr. Hatton's strength chiefly lies. His trios, quartets, and choruses are uniformly admirable; and the magnificent finale to the second act, so masterly in construction, so rich in harmony, and so full of dramatic effect, is not unworthy of the name of Mozart himself.—*Illustrated London News*, December 3, 1864.

After so many failures and quasi-failures in the efforts of native musical genius, it is pleasant to record and to acquiesce in the favourable verdict pronounced on Mr. Hatton's new work produced by the Royal English Opera Company on Saturday last. *Rose, or Love's Ransom*, contains some of the best dramatic music from the pen of an Englishman that we have heard during recent years. Although Mr. Hatton has not achieved the desideratum of a thoroughly English style, his opera displays so much refined taste, earnest endeavour and technical skill, that it deserves a hearty welcome after the loose scrambling productions which have of late cast ridicule on the very name of English Opera. Mr. Hatton's music will, doubtless, prove as attractive to the public as it will certainly add to the reputation of a composer already held in high

estimation, although comparatively untried in dramatic music of any pretensions. Mr. Hatton's opera is a work of greater promise than any similar recent English production; and the fault will rest with himself if he does not make his present deserved success a starting point for a creditable career as a dramatic composer.—*London Review*, December 3, 1864.

Our general impression is simply this, that Mr. Hatton is a musician of rare gifts and acquirements; that he owns a strong and legitimate sympathy with the great works of the masters whose art he follows, and possesses, moreover, a command over technical means, the resources without which not even the simplest thought can be artistically expressed, which many more gifted composers cannot lay just claim to. With all our knowledge of, and love for, the best of the best which all countries have hitherto produced, we own that a great many pieces in "Love's Ransom" pleased us very much, and that its author is entitled to rank with the ablest young modern musical England, with all its foreign learning, native inspiration, almost hopeless ambition, and heart-sickening war with ignorance and prejudice, has shown to the world.—*Morning Post*.

The Royal English Opera authorities have presented another new work from the pen of a native composer. Mr. J. L. Hatton's new opera, in three acts, called *Rose, or Love's Ransom*, produced last Saturday, met with a reception more than ordinarily enthusiastic, even for a first night's audience. The overture was encoored by acclamation; and no less than four numbers in the first act were redemanded in a forcible manner admitting of no denial. We cannot, on the present occasion, speak so much in detail as we hope to do, but by his latest production, Mr. Hatton will, no doubt, establish himself still more emphatically in the estimation of connoisseurs as an earnest, genial, and thoughtful composer, whose talents are an honor alike to himself and the country of his birth. We do not imagine this an opera which will become as popular among the masses as many of its predecessors, and this proposition is, rather than not, complimentary to the composer; for no one knows better than Mr. Hatton himself, that the musical works which have been of late years most widely known have also been, in numerous instances, the most worthless of their class.—*Era*, December 4, 1864.

Mr. Hatton's new opera of *Rose, or Love's Ransom*, produced here with very great success, is certainly one of the most charming works that have been given for many years. Mr. J. L. Hatton has long been known as an accomplished musician, and has previously produced with considerable success an opera at Vienna; and great have been the anticipations of his new opera in musical circles, the singers engaged in it having spoken everywhere as to its many beauties of melody and rich musician-like scoring. It is very pleasant to find that there are English composers equal to any of the foreign writers, and still more so to find that the new Opera Company are willing to bring them forward; and anything more creditable to their taste, judgment, and liberality than Mr. Hatton's new opera it is difficult to imagine. Light, sparkling, and smooth-flowing, it is every way adapted to popularity; it never seems to drag a weary length, but flows in one continuous stream of charming airs and concerted pieces, and abounds in those salient *morceaux* that become in time the staple commodity of the music-seller and organ-grinder; the last, indeed, being the highest popularity a composer can obtain, as it is a natural and true test of public opinion, and unforgotten by a noisy and vulgar clique. The most salient features of the opera are the overture, a ballad for Rose, "Gentle flower, canst thou tell," Stephen's song, "Free as the mountain air," Theresa's ballad, "My own, my native vale," an *andante* movement from Rose's scene ("Kind Heaven, hear my humble prayer"), the finale to the second act, in which occurs some exceedingly melodic passages, and a very elegant duet for the lovers, "Alas! they say that time is fleet."—*News of the World*, December 4, 1864.

The production of an opera by Mr. J. L. Hatton was an event that was sure to attract a large audience; it was not surprising, therefore, that *Rose, or Love's Ransom*, brought together one of the largest houses of the season. There is, perhaps, no English composer who is better known in the drawing-rooms of England and by our modern musical community in general, than Mr. J. L. Hatton. He has composed many of the finest and most popular ballads of the present day. Those who had any knowledge of the previous compositions of Mr. Hatton would naturally expect that he would display all the wonderful powers of ballet writing by giving some "taking" melodies,—he has, moreover, shown that he is as great a master of the powers of the various instruments in the orchestra, and can furnish them with music equally as well as for the voice. The opera abounds with intricate passages, which display the thorough knowledge of a composer of the highest power. The instrumentation is of the most elaborate character, demonstrating that the composer is a complete master of his art, and showing that it was not because he could not write operas that we have had only two from his pen. There was great excitement in the theatre on the first night, encores following in quick succession, and the heartiness of the applause was more like an ovation to an old favourite, than the critical opinion of a musical audience, nine-tenths of whom were "well up" in music, and capable of appreciating the new work. The popular composer, however, seemed to possess the sympathies and good wishes of the whole house. The opera was an unmistakable success, and we have seldom seen greater enthusiasm displayed by everybody than on this occasion.—*Weekly Times*, December 4, 1864.

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